Mº Gerolamo Barbieri

SUONATA PER L'OFFERTORIO

Edited by Jean-Pierre Coulon after Martinenghi#5832, Milano.

http://imslp.org

Notice

Girolamo (ou Gerolamo) Barbieri (Piacenza 1808 - Piacenza 1871) est l'un des plus féconds compositeurs italiens pour orgue du XIXe siècle. Orphelin de bonne heure, il ne put étudier, et apprit seul la théorie musicale. Après avoir été maître de chapelle à Caravaggio et à Crémone, il retourne à Piacenza où il est nommé maître de chapelle de la cathédrale. Il devient alors un disciple du célèbre Padre Davide, de 17 ans son aîné, mais sa renommée est bien moindre, malgré le nombre d'œuvres imprimées.

Les indications de registration qu'il a portées en tête de cette *suonata* s'appliquent généralement à l'orgue de la cathédrale de Piacenza. Il s'agissait d'un Serassi (1818) de 16' réels, clavier unique de 64 touches (do_{-1} au sol_5), coupé entre si_2 et do_3. Accessoires : une combinaison libre (lombarde), *Tiratutto* introduisant tous les registres du *Ripieno* (principaux), percussions : *banda turca*, clochettes, timbales (tuyaux désaccordés imitant un roulement, indiqués par ~~~), ainsi que d'un accouplement d'octave dans les dessus (*terza mano*)[1].

Barbieri laisse à l'interprète le soin d'adapter la registration selon son bon goût et les possibilités de son instrument. Traduction adaptée à des claviers non coupés :
1) Principal 8', Trompette 8'.
2) Cornet, Viole, Flûte 8', Clairon (doux), Hautbois 8'.
Pédale : Contrebasse 16' et 8', Timbales.

Girolamo (or Gerolamo) Barbieri (Piacenza 1808 - Piacenza 1871) is one of the most prolific Italian composers for organ from 19th c. Orphan in his youth, he could not receive lessons, and learnt music theory alone. He was appointed during several years as choirmaster in Caravaggio and then in Cremona. Then he comes back to Piacenza where he is elected as choirmaster of the cathedral. He becomes a disciple of famous Padre Davide, 17 years older than him, but his reputation is much lesser despite the many printed works.

The registration he suggests at the headline of this suonata *is generally relevant for the organ of the Piacenza cathedral. This instrument was a real 16' Serassi (1818) with single 64-key manual (*C_1-G_6*), divided between* B_3 *and* C_4*.*

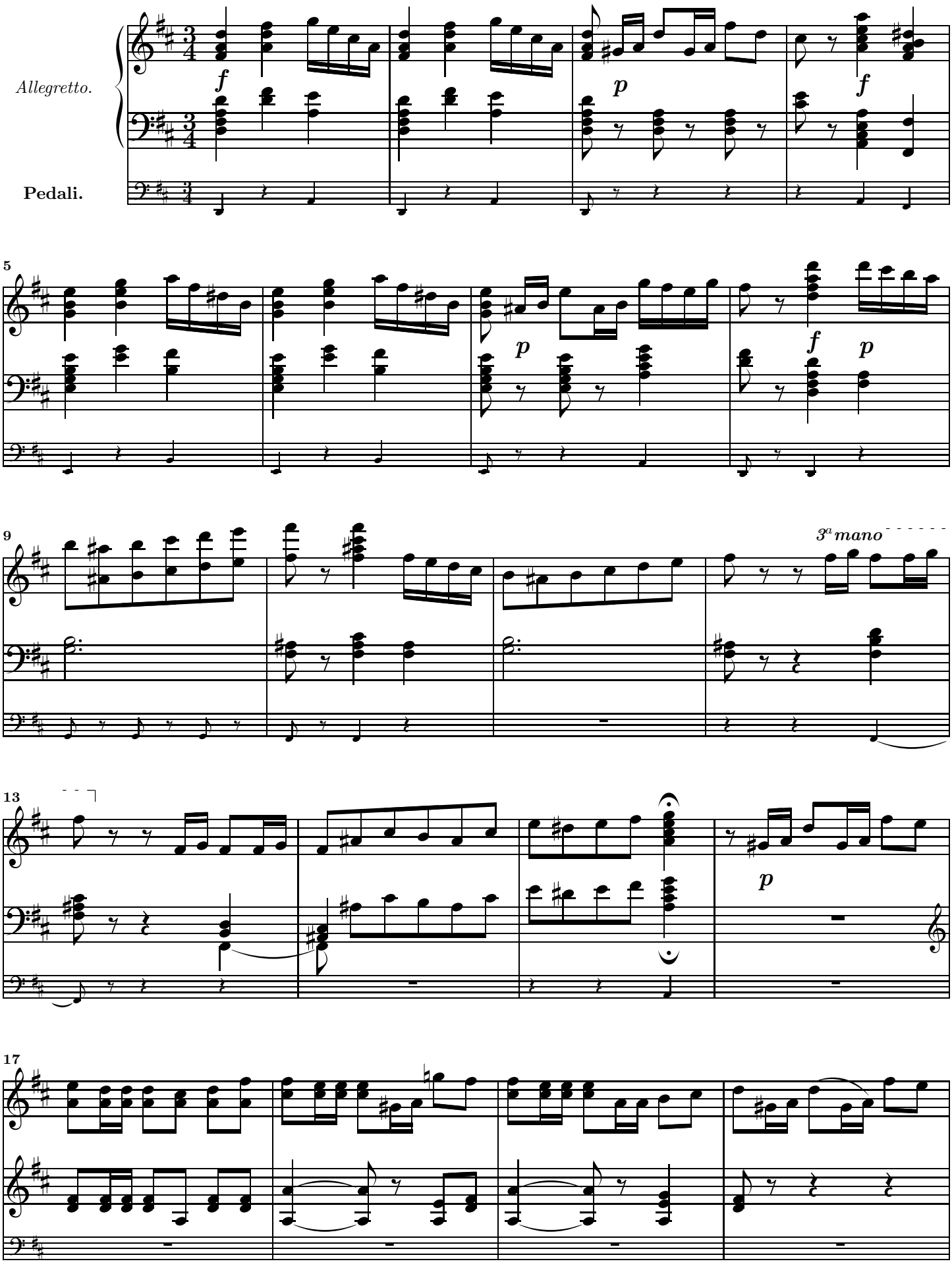
Accessories : a free (Lombard) combination, Tiratutto *drawing all stops of the* Ripieno *(diapasons chorus), percussions :* banda turca*, carillon, kettledrum (mis-stuned pipes sounding as a roll, denoted by ~~~), and an octave coupler in the treble (*terza mano*)[1].*

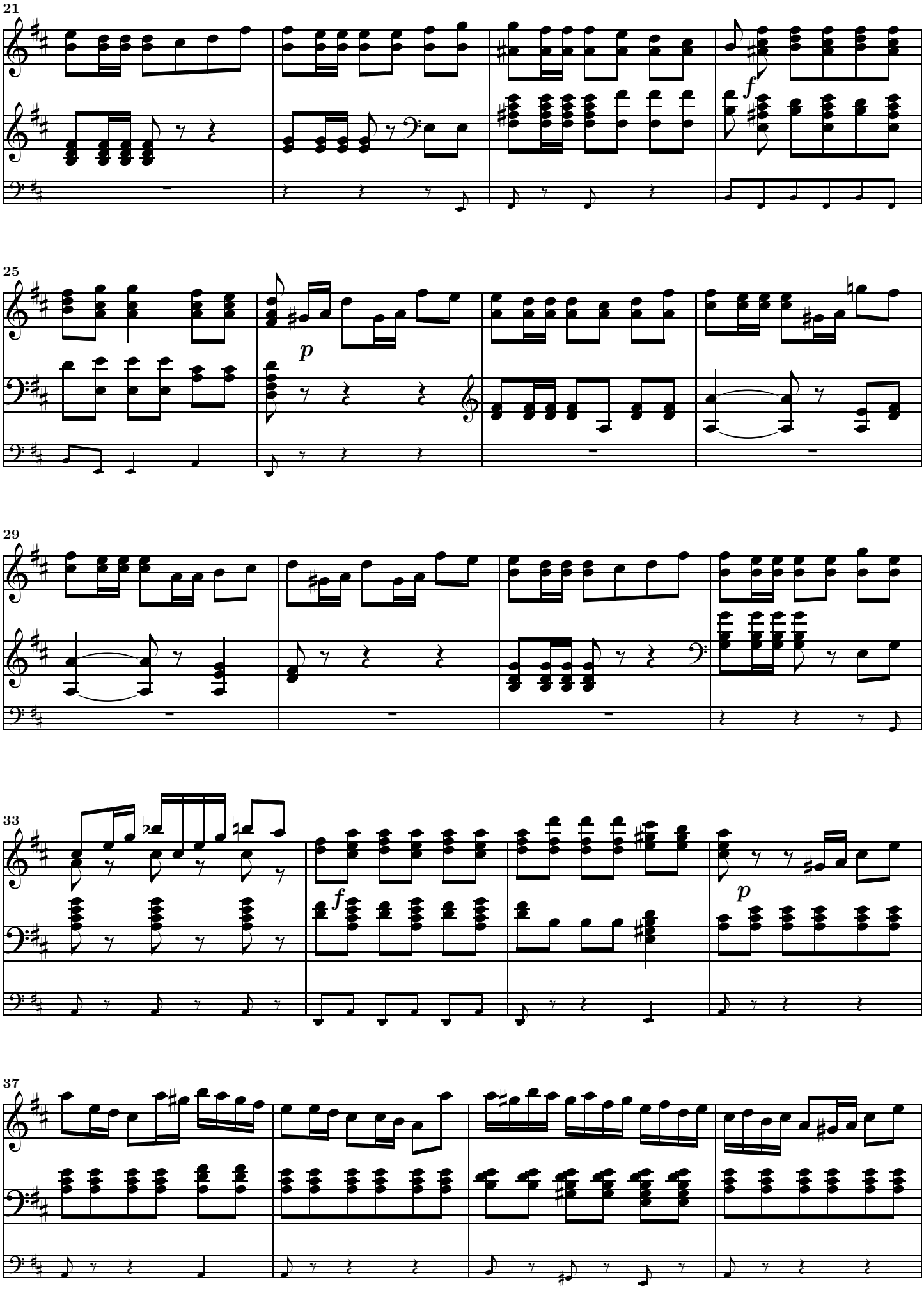
As usual, Barbieri allows the performer to adapt the registration to his taste, and according to the instrument resources. Translation adapted to non-divided keyboards:
1) 8' Principal, 8' Trumpet.
2) Cornet, Viola, 8' Flute, Clairon (soft), 8' oboe.
Pedal : 16' and 8' Double bass , Kettledrums.

[1]CALVI G.P. *Istruzioni teorico-pratiche per l'organo*, Milan 1833, réimp. anastat. Forni, Bologna 1972.

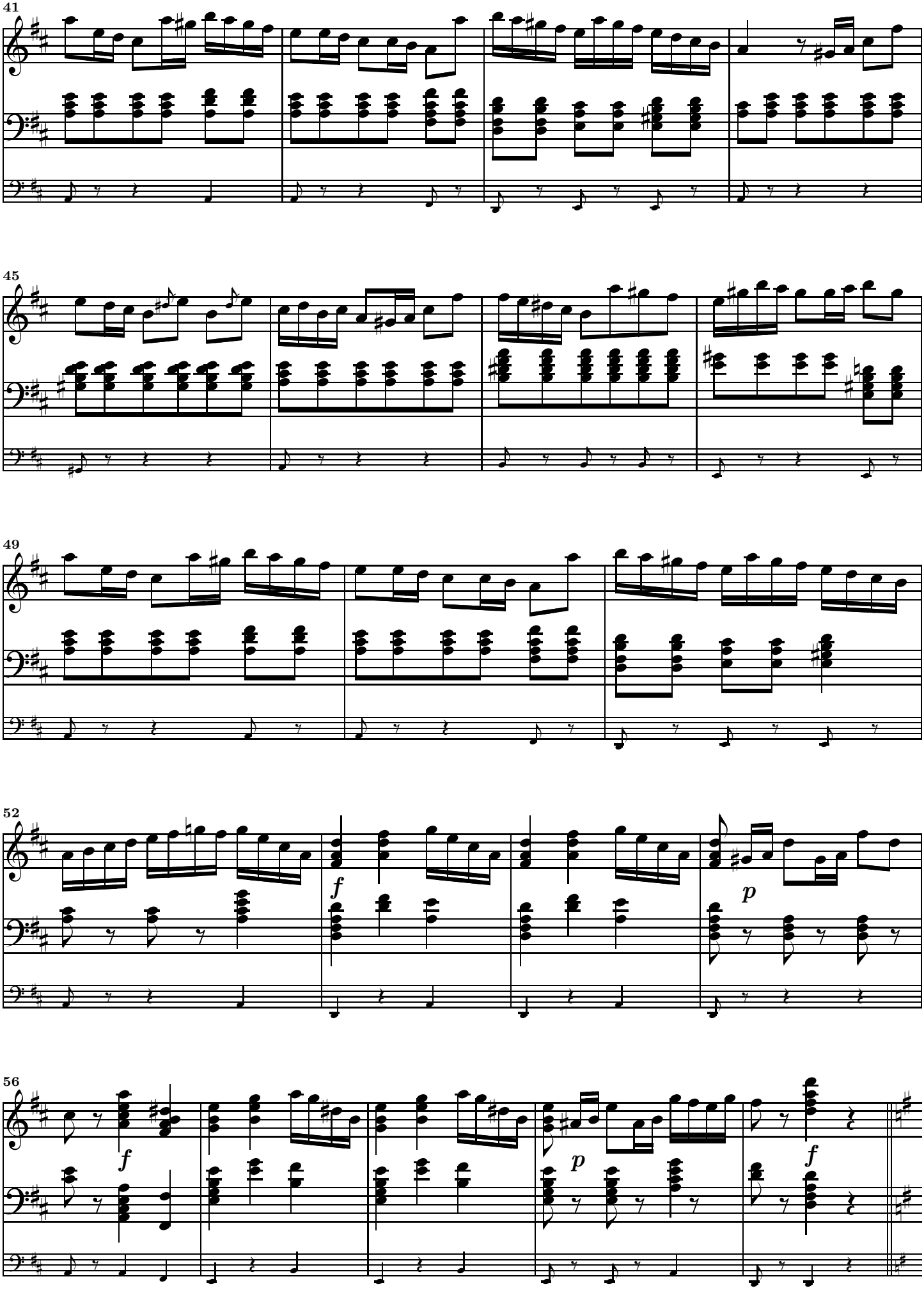
M. Bernard, Centre d'études organistiques.

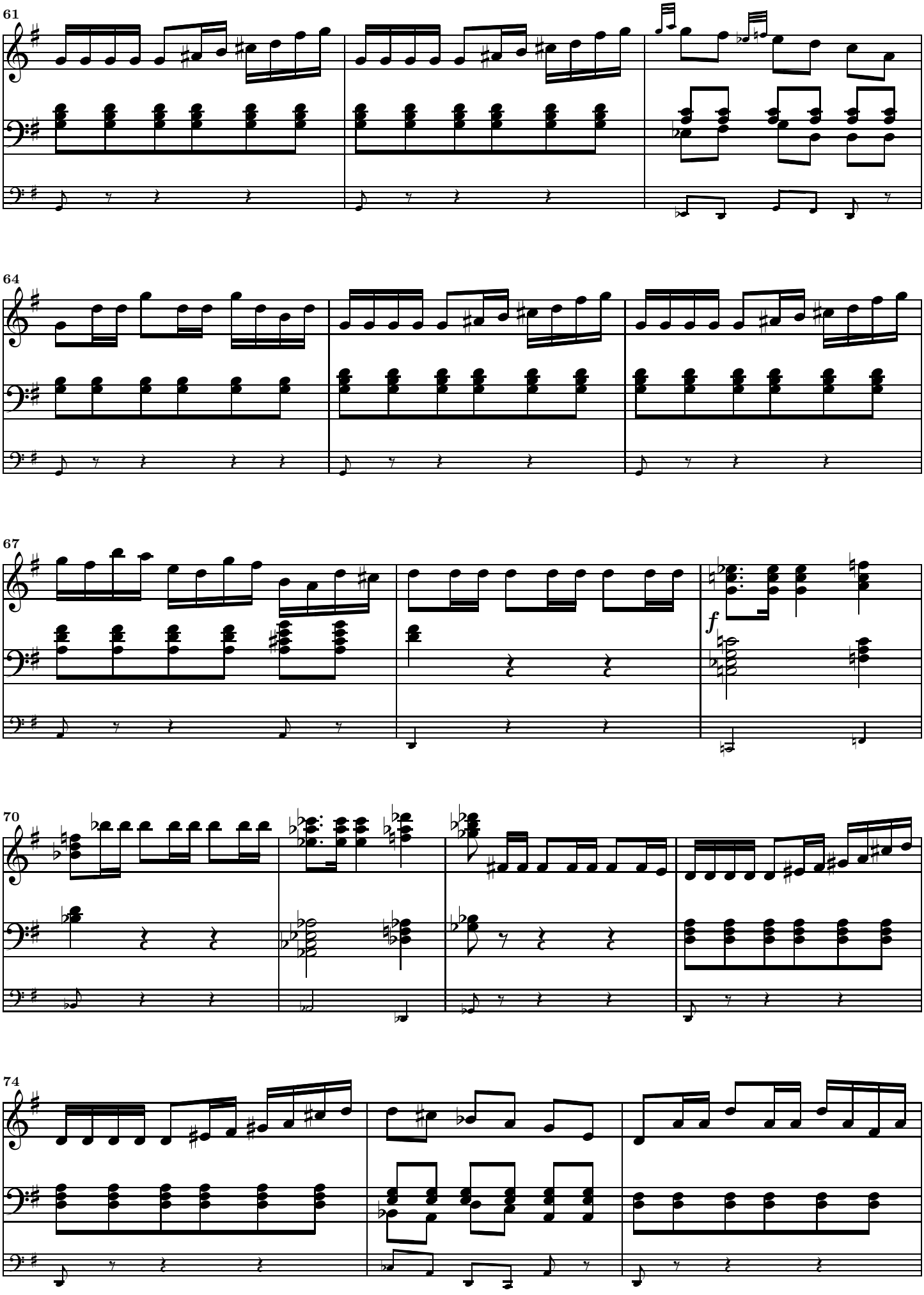
REGISTRI. *Principali 1º Bassi e Soprani, Fagotti, e Trombe da 8. Cornetti, Viole, Flauto traversiere, Claroni, Oboe, Contrabassi e Timballi.*



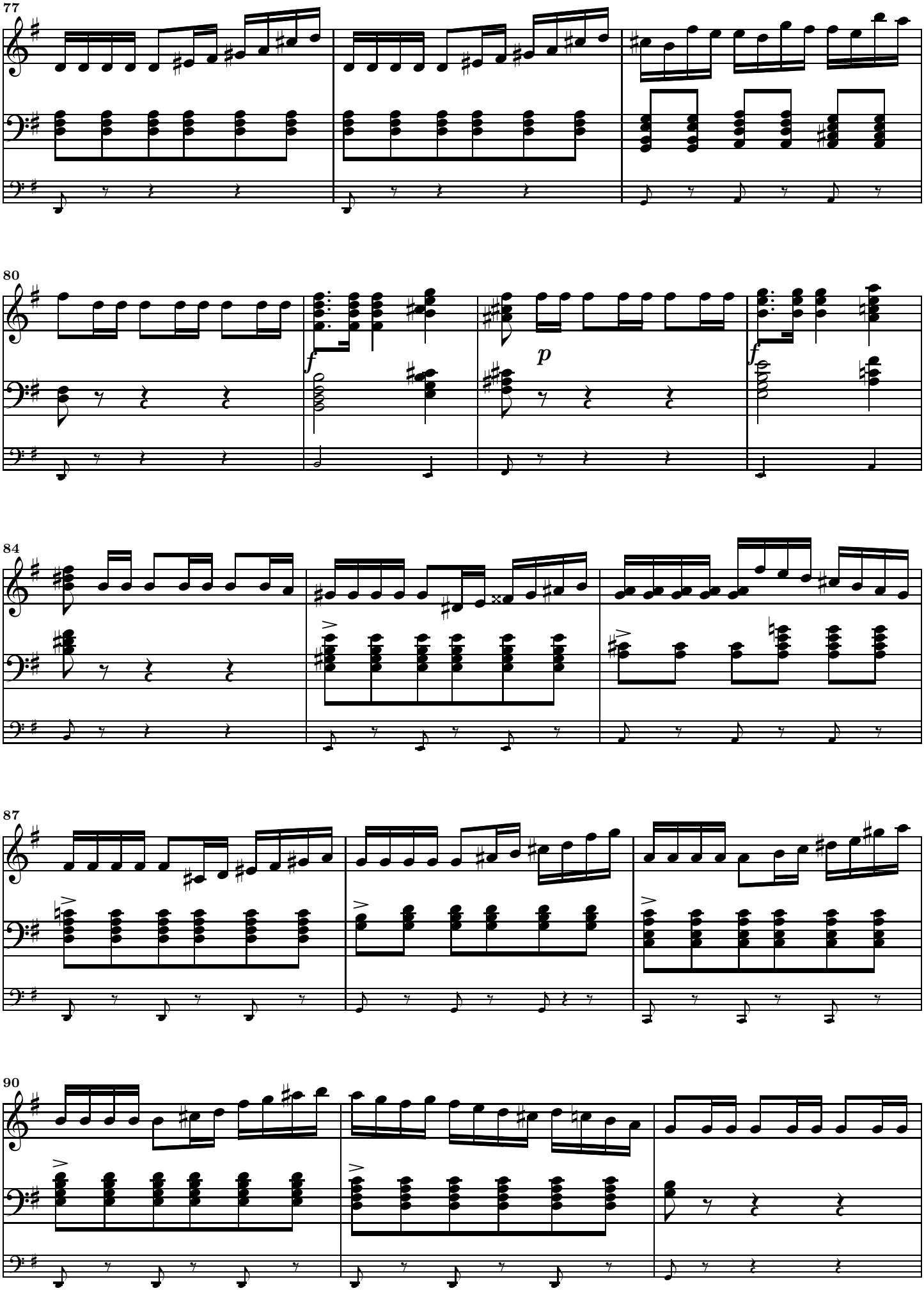


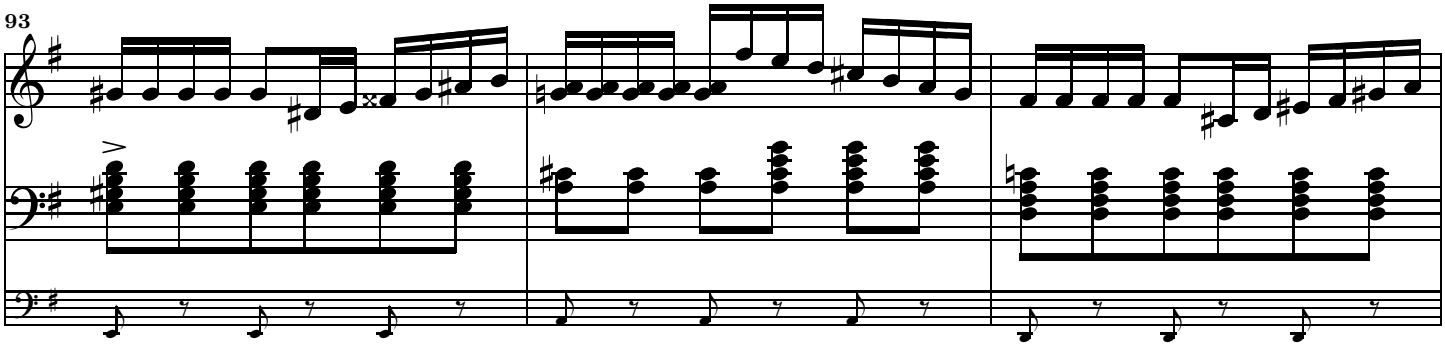
Barbieri, Suonata, downloaded from http://imslp.org

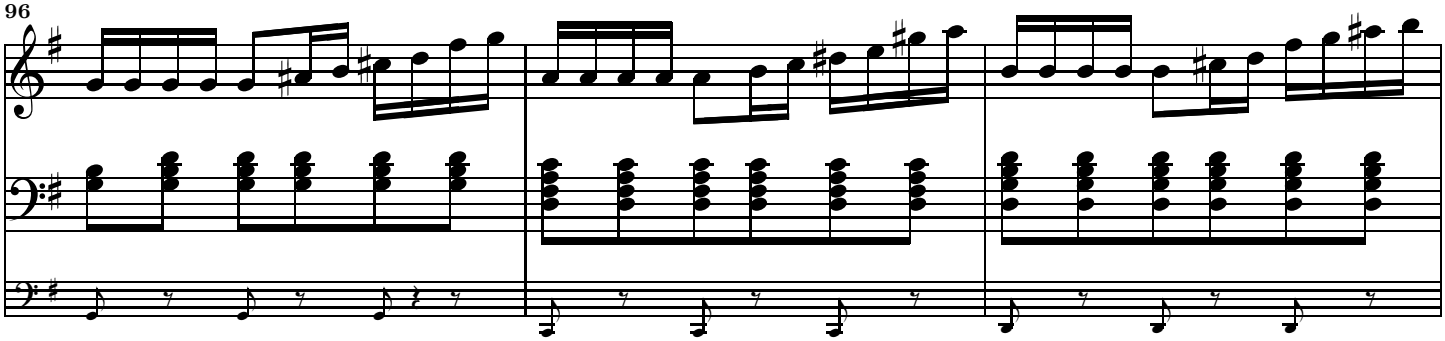

41
45
49
52
f
p
56
f
p
f

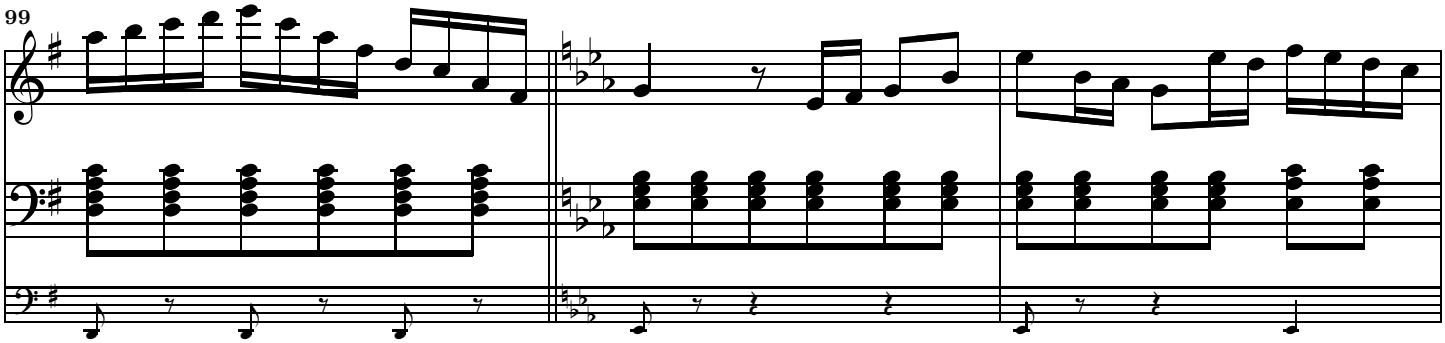


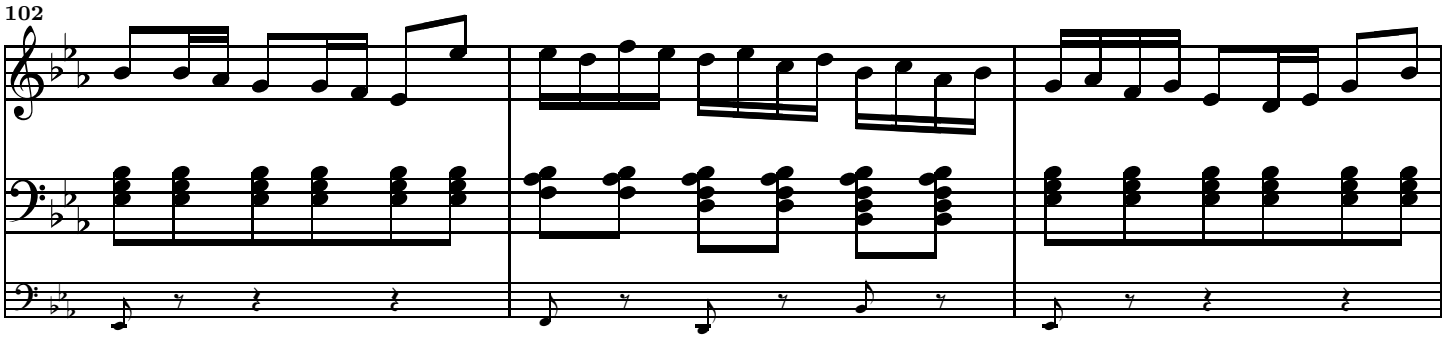
Barbieri, Suonata, downloaded from http://imslp.org


77
80
84
87
90

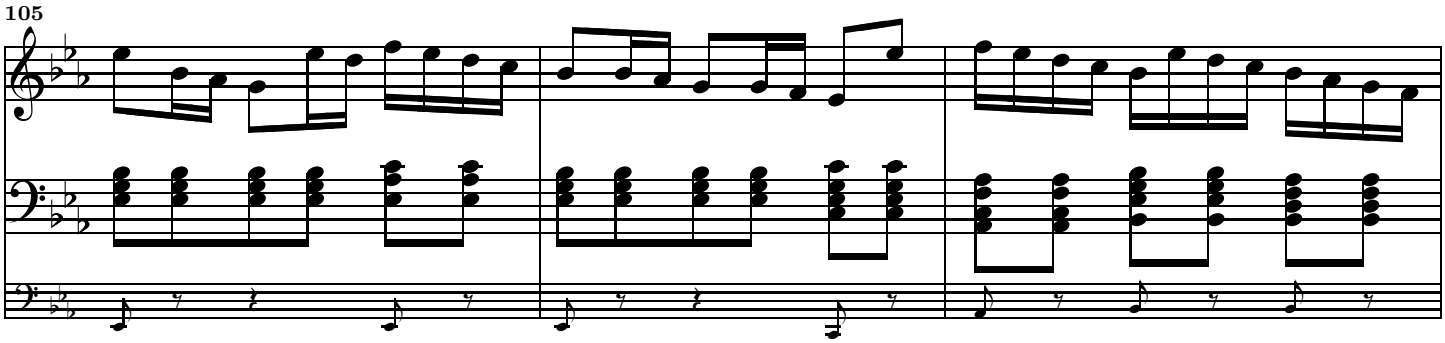


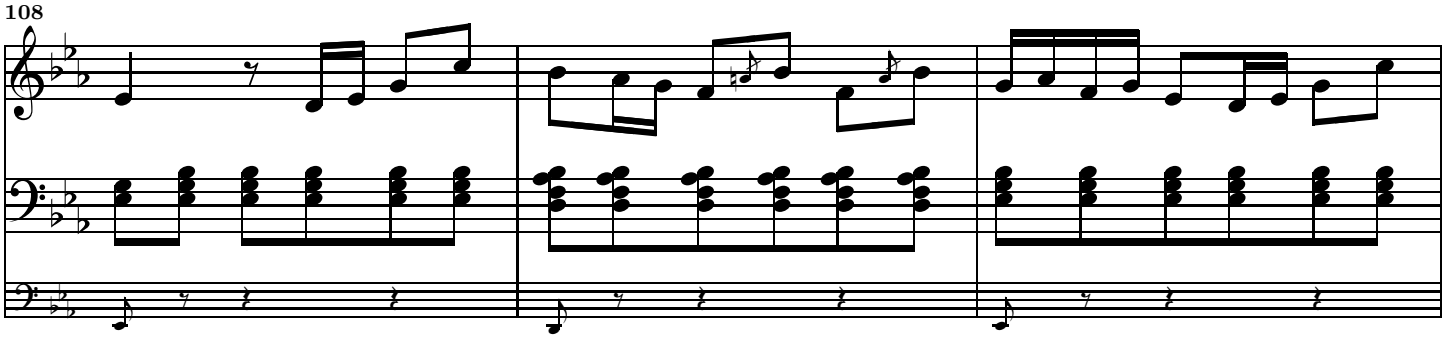


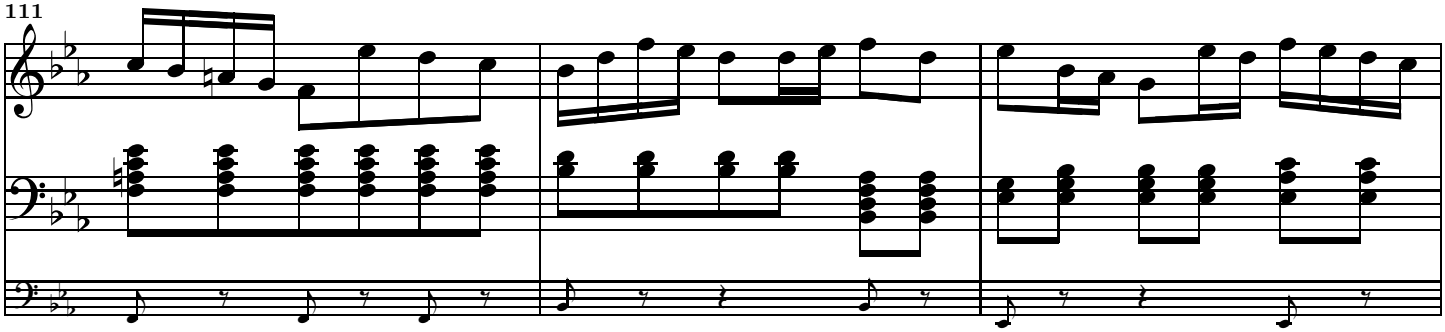


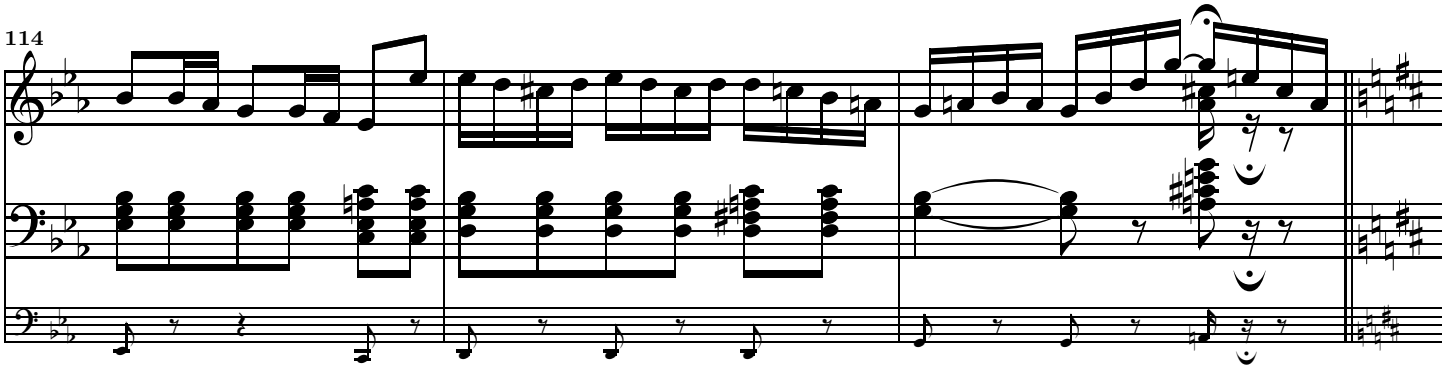


Barbieri, Suonata, downloaded from http://imslp.org

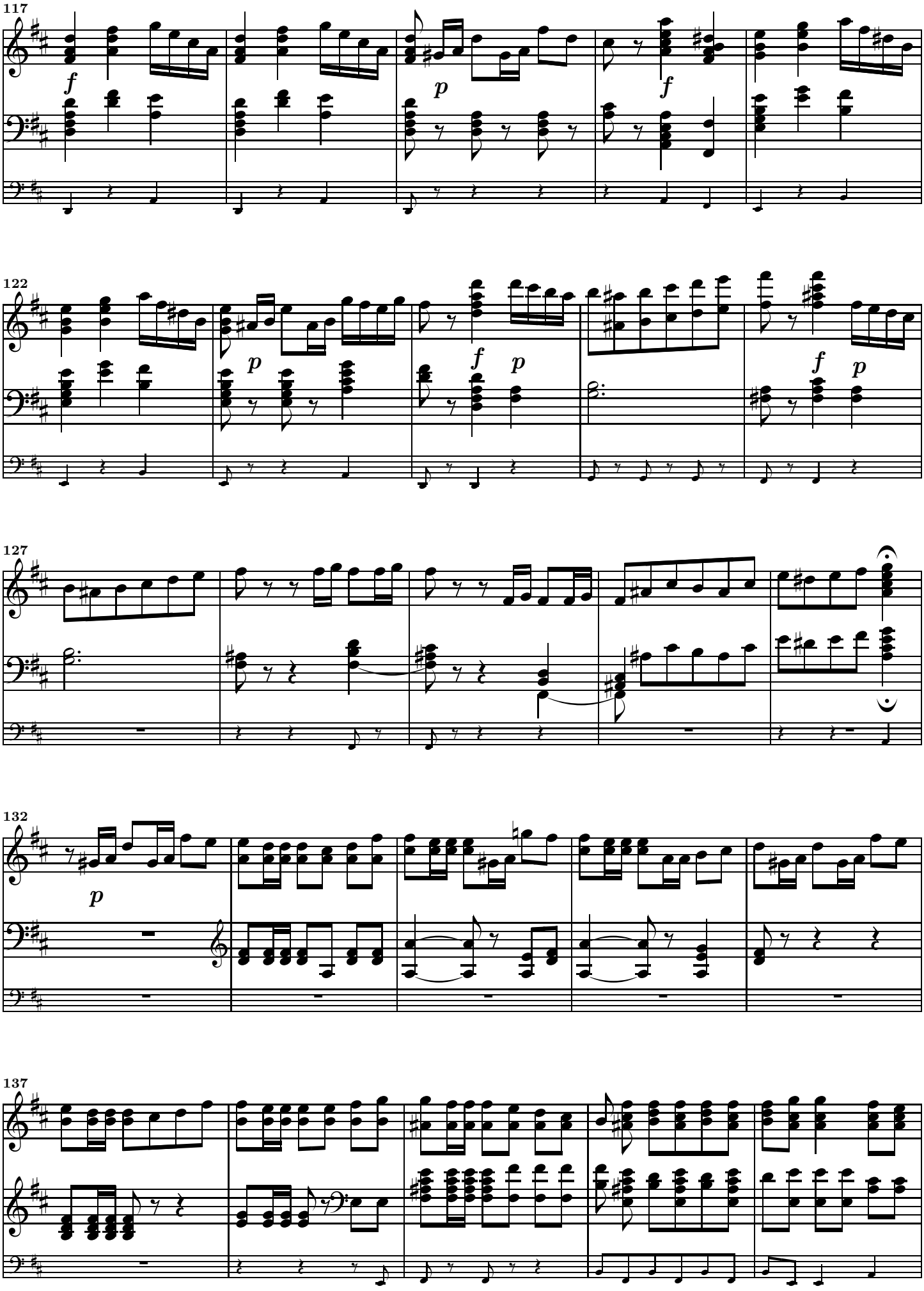




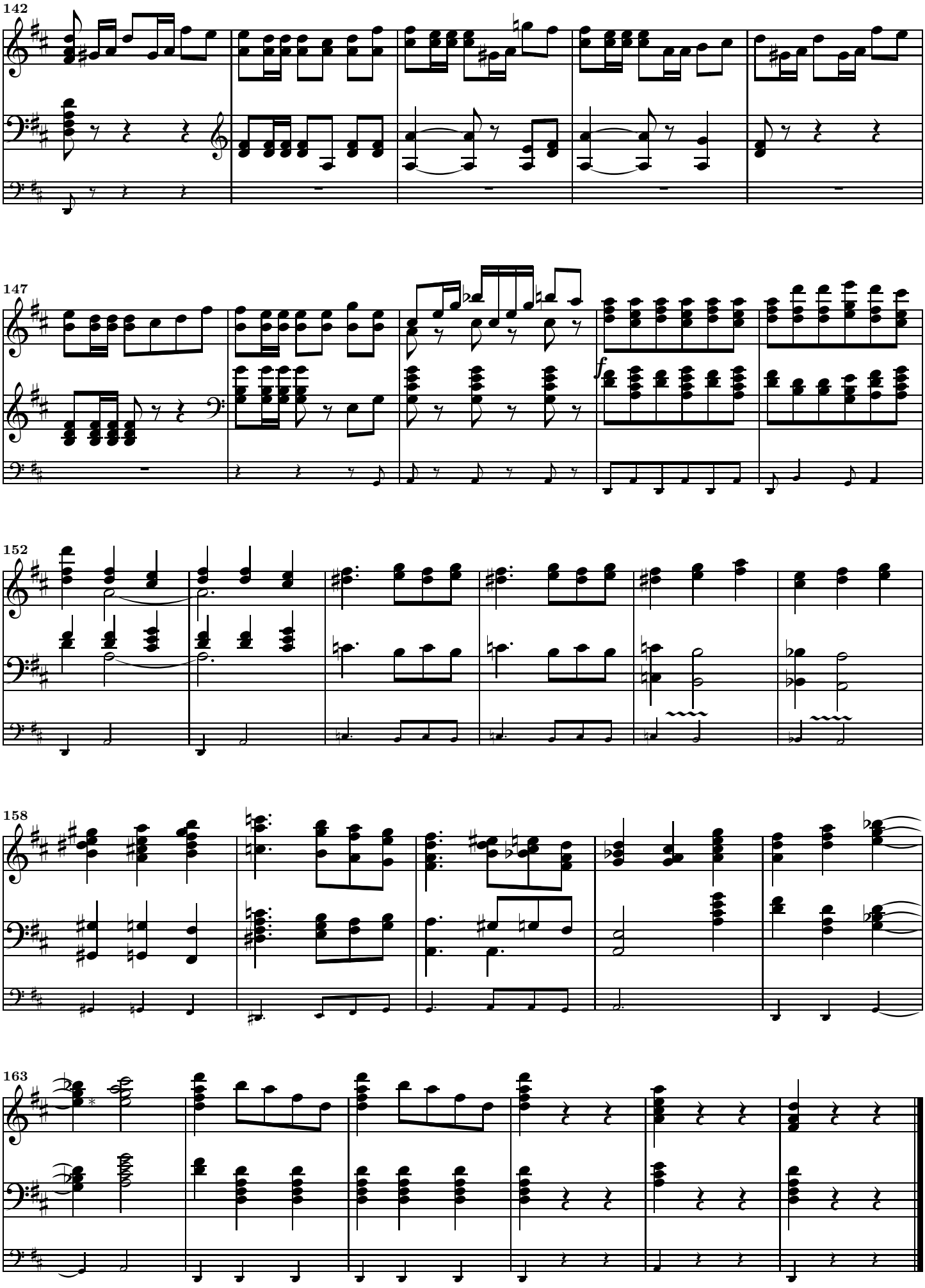




Barbieri, Suonata, downloaded from http://imslp.org



Barbieri, Suonata, downloaded from http://imslp.org



∗ D in the original

Barbieri, Suonata, downloaded from http://imslp.org